



GRATUITFUL DEAD

2013 ALMANAC
21st
EDITION

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DEAD WORLD ROUNDUP

One of the most wondrous things about music is the sense of continuity it creates – the way musical traditions are passed on between generations, and exciting new frontiers discovered, as younger artists learn those traditions, study them, honor them, subvert them, depart from them, transform them, and begin new traditions of their own.

This was part of the mission of the Grateful Dead – a group of intrepid adventurers who drew from as many musical traditions as they could wrap their heads around – Rock, Blues, Jazz, Folk, Country, 20th Century Avant-Garde, World Music, Electronic and on and on – and wound up inventing a tradition of their own, which has been emulated - for its communitarian spirit as well as the music - by countless musicians and fans from subsequent generations.



This process has been readily evident in the 18 years since the Grateful Dead disbanded as a touring and recording entity with the passing of **Jerry Garcia**. Since 1995, the core surviving members have reconvened on numerous occasions - sometimes all together, sometimes in smaller subsets – and have also tested their wings as leaders of their own ensembles, or partners in collaborative ventures of varying size and duration. And in each of these endeavors – whether working together as The Other Ones or The Dead, or breaking off into sovereign entities of their own (RatDog, Phil Lesh & Friends, Rhythm Devils, BK3, Mickey Hart Band, 7 Walkers, Furthur, etc.), they have invited other partners into the wide-open universe of Grateful Dead music. Some of them have been old friends of the Dead, others brand-new to the scene and / or the repertoire, but with a shared appetite for experimentation in musical chemistry. And with each new combination of collaborators, there are infinite possibilities for refreshing and renewing the

music – honoring the traditions, continuing to create new ones. Often, the collaborators then go on to spin off projects of their own, and tell the stories in their own voices. Nearly two decades after the end of the Grateful Dead, the *music* of the Grateful Dead has more outlets for expression than ever before. We don't know if anyone could have anticipated this in 1995 (or 1965, when it all started), but hey, let's hear it for the unanticipated!



Mickey Hart continues in his lifelong exploration of the art and science of music, with a greater emphasis than ever on the “science” part of the equation. Ever the bold hunter of new sounds, new instruments, new technologies, Mickey in recent years has found music everywhere from the depths of the world's oceans to the far reaches of outer space. The latter pursuit is documented in a new film called “Rhythms of the Universe” – a collaboration between Hart and 2006 Nobel Laureate in astrophysics George Smoot, which premiered in September at the Smithsonian National Air and Space Museum. And now Mickey has turned to *inner* space - to the extraordinary machine known as the human brain. Long fascinated with the effect on rhythm and tonality on the brain – particularly as regards the treatment of neurological disorders and the effects of aging – Mickey teamed with Adam Gazzaley, neuroscientist with the University of California at San Francisco, who has blazed new trails in the study of neural mechanisms of perception, attention and memory, and has devised ways to study brain function with the aid of stunning 3-D imaging technology. In addition to advocating for more research of these technologies in medical applications (Hart and Gazzaley recently gave a presentation before the Congressional

Neuroscience Caucus in Washington DC), Mickey has also turned these amazing cutting-edge capabilities toward the creation of his own life's work, sonifying the electrical impulses emitted by his brain and giving it musical form.

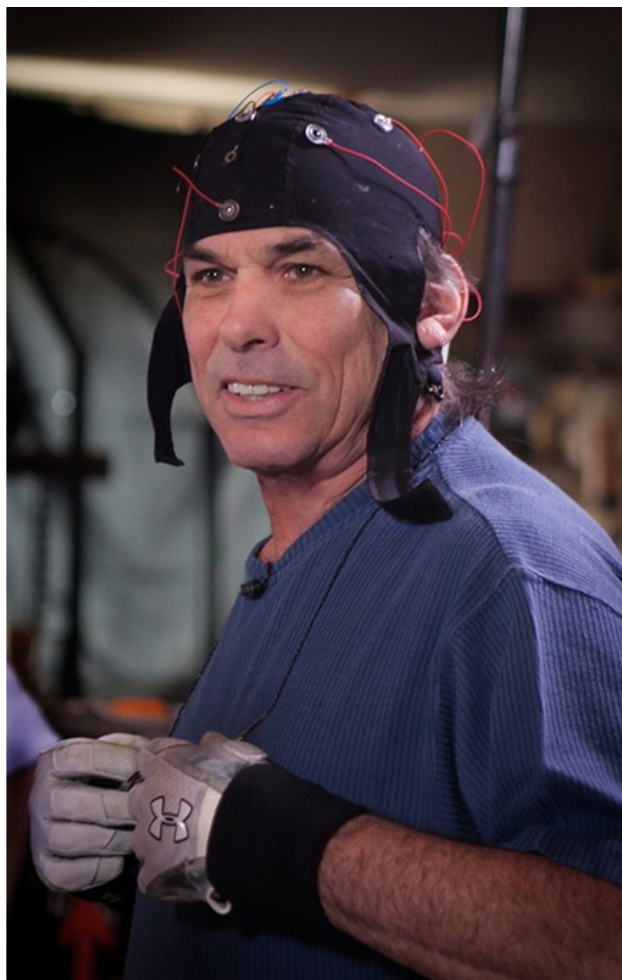


photo credit: Tamarind Jones
Mickey sonifying his brain waves.

If all this talk of science suggests something coldly clinical, fear not – Mickey's still all about the pulsing and throbbing, and the life-giving power of rhythm. When those brain impulses are turned into music, in the hands of the Mickey Hart Band – on their new album *Superorganism* and especially in live performance – the joy of the groove takes over. Mickey's summer and fall tours revealed the band to be in top shape. In keeping with that theme of transcending generational boundaries, Mickey has brought together a

combination of longtime associates like talking drum wizard **Sikiru Adepaju** (and, on some dates on the latest tour, the very pleasant surprise of sit-ins by Planet Drum colleague and Latin percussion icon **Giovanni Hidalgo**); such veterans of recent MHB lineups as vocalists **Crystal Monee Hall** and **Joe Bagale**, guitarist **Gawain Matthews** and drummer **Greg Schutte**; and some recent additions in bassist **Reed Mathis** and keyboardist/sound designer **Jonah Sharp**. The band's repertoire includes some excitingly transformed arrangements of Grateful Dead standards alongside tuneful and danceable new songs, many with lyrics by Robert Hunter. And we can't leave out a very special guest appearance by... Mickey Hart's brain! That is, stunning representation of said brain - "a rather handsome brain, if I say so myself," its owner modestly admits - projected onto a screen onstage, via a special electrode-studded cap Mickey wears for a portion of the show, converted by software designed by Adam Gazzaley into dazzling 3-D imaging of the neural activity, which ebbs and flows in some amazing ways as the music is made. As one of the MHB's recent songs puts it, "a happy brain is a good brain," and at every show, Mickey and Co. have been leaving a lot of happy brains in their wake as they roll on to the next gig.

Just *try* to keep up with Mickey's relentless pace at: mickeyhart.net



If you've been missing Bill Kreutzmann this past year, we're right there with ya. A recurrence of an old elbow injury caused him to curtail touring with 7 Walkers or other projects early in 2013. But that doesn't mean he's been without lots to do (and a beautiful environment in which to do it). A

query to his management brought this response:



"Bill Kreutzmann has spent much of 2013 on his organic farms in Hawaii, tending the orchards, keeping bees, and working on his autobiography.

Writing the book, which is scheduled for publication in 2015, has provided Bill with the opportunity to re-live many of the amazing experiences he's had as drummer for the Grateful Dead. He's also been developing a farm music venue on his property in Hawaii, which he plans to use as an intimate concert setting to host musicians from around the world, coupled with delicious, organic, locally sourced farm to table dinners. A winning combination that Bill looks forward to sharing with you! ALOHA"

Hmmm... organic scrumptiousness and great music in paradise with Bill? Works for us! We will definitely be on the lookout for news on this as it develops.

And to check in yourself: billkreutzmann.net



Well into his 74th circumnavigation of the Sun, **Phil Lesh** seems to have found some kind of reverse gear in the aging process, playing at a level of energy, inspiration and joy seldom seen in musicians half his age or younger. As if a full touring schedule wasn't enough, when off the road Phil can usually be found making music several times a week at his own dream venue, Terrapin Crossroads, either in ticketed shows in the venue's main ballroom, the Grate Room, or playing for no cover charge upstairs in the restaurant (and occasionally, weather permitting, on the deck outside). Judging by the response, Phil and his co-conspirators at Terrapin have built the kind of wonderfully informal environment that is so perfectly conducive to spontaneous musical and social interaction. At Phil's invitation, a kind of repertory has grown at Terrapin, featuring players from many backgrounds and genres: jazz virtuosos like John Scofield and Stanley Jordan; Americana luminaries like Larry Campbell, Teresa Williams, Jason Crosby, Jon Graboff; rockers Chris Robinson, Jackie Greene and more. All the members of Furthur have played Terrapin, too, with the full band or in other groupings. But perhaps the project that has given Phil the most pure pleasure and pride is the Terrapin Family Band, featuring his own enormously talented sons, Grahame and Brian.



photo credit: Bob Minkin 2013

Phil and sons playing in the Terrapin Family Band.

Phil Lesh & Friends have also returned to the road several times of late, the Friends in question being not a single band of fixed membership, but a rotating cast of talents, much as it was when Phil & Friends got started some 15 years ago. A jazz-flavored lineup this Summer included a plethora of Johns – Scofield, Medeski, Kadlecik – plus Joe Russo; while Fall tour promised more rootsy doings with Anders Osborne, Luther Dickinson, Grahame Lesh, Jason Crosby, and Tony Leone.

For Terrapin Crossroads schedule and info, visit: terrapincrossroads.net

For Phil Lesh tour info: phillesh.net



Bob Weir had one of his busiest and most diverse years in memory. In addition to Furthur, he played a lot of music in a lot of contexts, from solo acoustic to a reconfigured RatDog.



photo credit: Bob Minkin 2013

Bob and friends jamming at TRI Studios.

Like Phil, Bob has his own marvelous musical laboratory, TRI Studios, whose state-of-the-art performance space / HD webcast facility has drawn raves from the musicians who have played there, the audiences that have attended shows and those who have watched from all over the world on everything from smart phones to giant home-theater HDTV systems. Like

Phil, Bob's been building a repertory company of his own (plus some players shared with Terrapin Crossroads). Frequent participants at TRI have been Lukas Nelson (son of Willie and a force to be reckoned with in his own right), New York-based singer-songwriter Leslie Mendelson, guitarist/singer Jonathan Wilson, the excellent bluegrass-inspired band Blackberry Smoke and the aforementioned and ubiquitous Jason Crosby, who migrated to the Bay Area from New York earlier this year. Longtime RatDog pals Jay Lane, Rob Wasserman, Robin Sylvester and Jeff Chimenti have been on hand a bunch as well.



photo credit: Bob Minkin 2013

John Perry Barlow and Steve Parish drop in for *Weir Here*.

And then there's *Weir Here*, the joyously anarchic talk-and-music show that has transformed Bobby into a post-psychedelic Johnny Carson, turning up most Wednesdays that he's in town, complete with blazer, desk, couch and even a kind of twisted version of Ed McMahon in the inimitable form of Big Steve Parish. In addition to Bob's usual circle of musical friends, there have been performances by guests such as British singer-songwriter Beth Orton and John Doe, co-founder of the seminal L.A. punk band X.

Perhaps the coolest among the many cool things Bob did all year was striking up what we hope will be long-lasting musical relationships with two of the most creatively adventurous bands currently on the planet: Wilco and My Morning Jacket. Both groups were part of the inaugural Americanarama tour, headlined by Bob Dylan and with different solo acoustic opening acts jumping on board for a few shows each. That slot was Bobby's for the first four dates of the journey, in West Palm Beach, Tampa, Atlanta and Nashville, and after his own well-received sets, he needed no coaxing to jump on stage for some unprecedented collaborations. His interactions with MMJ included stellar renditions of such tunes as "Brown-Eyed Women," "I Know You Rider," "Dear Prudence" and more. With Wilco, things got a lot more psychedelic – which is right in the wheelhouse of the band's brilliant lead guitarist Nels Cline – with a "Dark Star" sandwiched around "California Stars" (a Woody Guthrie lyric set to music by Wilco and Billy Bragg on their great "Mermaid Avenue" album) and a "Bird Song>Tomorrow Never Knows" medley, as well as more bucolic favorites like "Friend of the Devil" and "Ripple."

The Americanarama tour finale took place in the Bay Area, at Shoreline Amphitheatre, and while Bob wasn't officially on the bill for that one, there was no way he was going to miss out on mixin' it up with his newfound pals right in his own backyard. And mix it up he did, reprising "I Know You Rider" and "Brown-Eyed Women" with MMJ, adding "Knockin' on Heaven's

Door” and returning later in the set for – wait for it – Bruce Springsteen’s “Glory Days” (!). Then Bobby helped wrap things up in style with Wilco in a long set-ending sequence of “Ripple,” “Dark Star>California Stars>Dark Star>St. Stephen” and finally “When I Paint My Masterpiece,” augmented by Ryan Bingham and MMJ. Here’s to the start of a beautiful friendship!

For the bird’s-eye lowdown on TRI: tristudios.com

For assistance with your other Bob Weir needs: bobweir.net



Bob and Phil’s now four-year-old joint project Furthur had a most eventful year, including dates at some much-beloved spots in Grateful Dead lore, lots of great music with some distinguished visitors and a momentous announcement.

Among those historic spots the band landed were: the exquisitely renovated Capitol Theatre in Port Chester, NY for nine sold-out shows; the stunningly scenic Red Rocks in Colorado (where they were joined on closing nights by one of everyone’s favorite guest players, Branford Marsalis; and the forever magical Greek Theatre at UC Berkeley. Another fun stop was at Doubleday Field, next door to the Baseball Hall of Fame in Cooperstown, NY (the band rose to the occasion with a musical adaptation of Ernest Thayer’s classic poem “Casey At The Bat,” tucked into the middle of “Casey At The Bat.”



photo credit: Jay Blakesberg 2013

Trey Anastasio joins Furthur at the Lockn' Festival.

A great highlight of the Furthur year was their stint headlining three of the four nights of the inaugural Lockn' festival in Arrington, VA. This extraordinary event was designed specifically to encourage collaboration, both planned in advance and spur-of-the-moment, between the participating artists, with many bands sticking around for multiple days and greatly enjoying the opportunity to socialize and jam. Rather than have distant multiple stages that the audience had to trudge between, Lockn' (a play on "interlocking") had its stages side-by-side in a single structure. This was the

inspired notion of the festival's creators, Peter Shapiro (publisher of Relix and owner of the Capitol Theatre and the Brooklyn Bowl) and Dave Frey (who produced the groundbreaking jam band summit the H.O.R.D.E. tour in the early 90s). The unique design allowed the music to flow from one band's set to the next without interruption or intermission. The result was a nonstop feast of continuous energy each day. Furthur was fully in the spirit of things, welcoming several guests to their stage. On the first night it was country star Zac Brown (Zac had fused his own band and String Cheese Incident into the Zac Brown Incident); the second featured Trey Anastasio (who tore it up with his own 7-piece combo); and the Sunday finale welcomed both Susan Tedeschi and Jimmy Herring. Bob Weir returned the stage-hopping favor with the Tedeschi-Trucks band, where he brandished a tambourine and shared a mic with Susan on Sly's "I Want To Take You Higher," and he also joined the Black Crowes for a houserockin' "Turn On Your Lovelight."

As for that momentous announcement: in September, Furthur posted the news on its website and Facebook page that the band will go on hiatus after its four-day "Paradise Waits" stand at the Hard Rock Hotel in Riviera Maya, Mexico in late January. The break – which the band explicitly says is *not* a breakup - is expected to last throughout 2014. Our thanks to Furthur for delivering the joy, honoring the traditions, and living up to the promise in the band's name.

While Furthur is taking some well-deserved off, that sure doesn't mean there will be any kind of a lull in musical activity. In fact, if anything, it appears that we can expect to hear more music than ever — not just from Phil, Bob and their numerous collaborators, but from all the band members, together and apart.

For example:

John Kadlecik has his ongoing John K Band as well as solo acoustic gigs on

the horizon, and will be playing some shows this Fall with Matt Butler's Everyone Orchestra;

It's a safe bet that Jeff Chimenti will be in the mix at both TRI and Terrapin Crossroads, as well as playing gigs with his own jazz quartet, Fog.

Brooklyn-based Joe Russo (when he isn't on tour or gigging with some of his colleagues out west) is one of the busiest players in New York, with such projects as Almost Dead (you can probably guess where *their* repertoire comes from), the Led Zep-inspired Bustle In Your Hedgerow and numerous other configurations.

Jeff Pehrson's band The Fall Risk just put out a superb debut album and will be using a lot of this new free time playing his own music.

Sunshine Becker has been turning up on gigs with Mark Karan's Buds and a project with Jay Lane called Jay's Happy Sunshine Burger Joint.



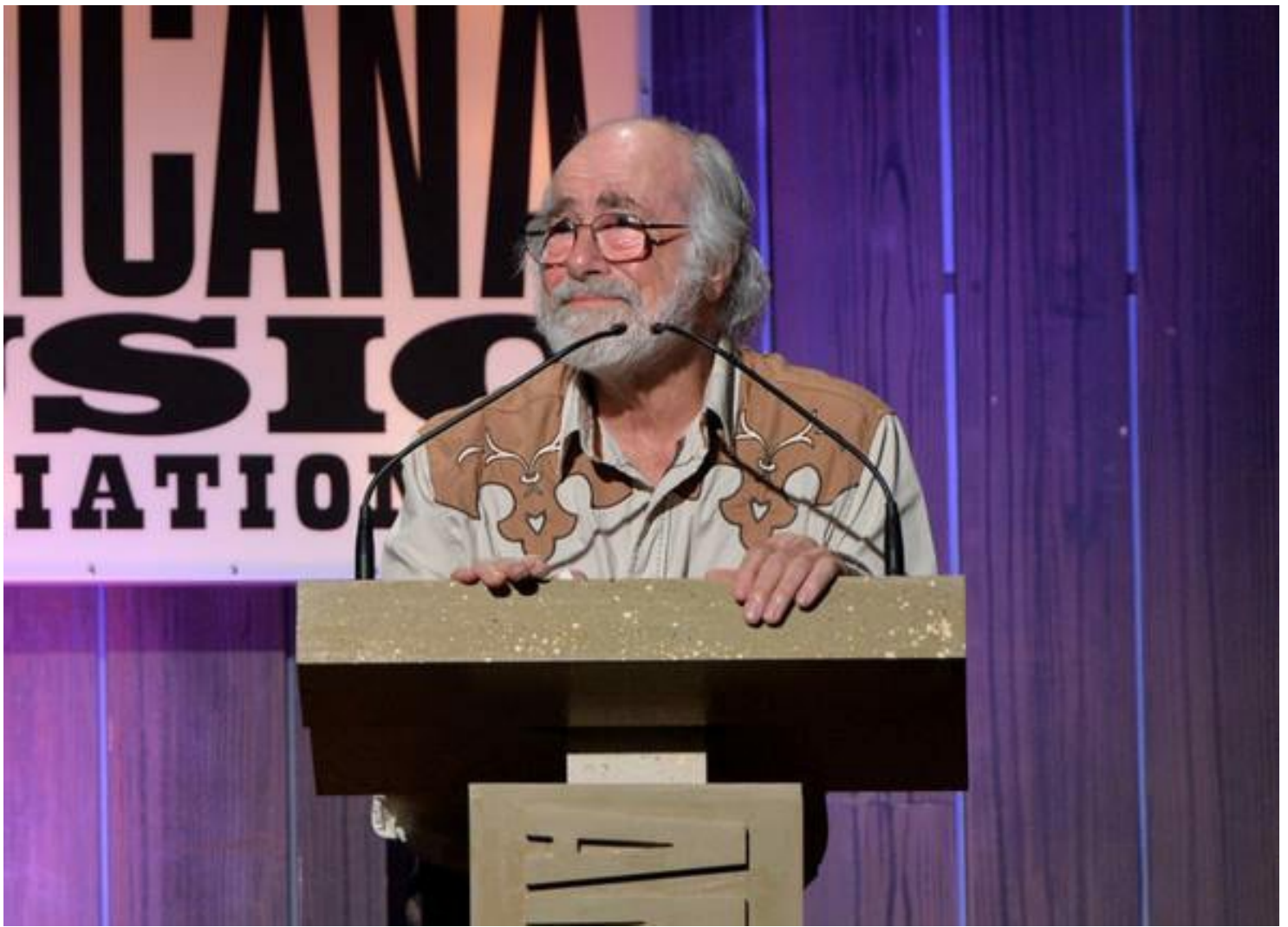
You can see our dear friend and Grateful Dead alumna Donna Jean Godchaux-Mackay in the excellent new documentary film *Muscle Shoals*, the story of how a tiny Alabama town (right down the road from where Donna grew up) became an unlikely mecca of soul, R&B and rock record-making. Donna talks about her time as a teenage background singer, providing vocals on such classics as Percy Sledge's "When A Man Loves A Woman." To see where the movie might be playing near you (like on your TV, via iTunes or On Demand), visit muscleshoalsthemovie.com.

Donna has also been busy on the recording front, working on a new studio album with her band, featuring Jeff Mattson on guitar. And there's also some live DJ to be found in the form of a recording of a show from last year at New York's Iridium club.

Stay tuned to Donna Jean at donnajeangodchauxband.com



Robert Hunter's re-emergence as one of the great songwriters of our time has been going full steam ahead for several years now, with Hunter turning out his characteristically wise, poignant, funny and uplifting lyrics for a variety of collaborators including – in addition to his longtime Grateful Dead colleagues – Bob Dylan, Little Feat, New Riders of the Purple Sage, David Nelson Band and Jim Lauderdale.



Robert Hunter receiving his Lifetime Achievement Award for Songwriting from the Americana Music Association.

But even by that high standard, 2013 has turned out to be a remarkable year for Hunter. He received one of the Americana Music Association's highest honors: the Lifetime Achievement Award for Songwriting, which placed him in the exalted company of such icons as John Prine, Jack Clement, Guy Clark, Willie Nelson, John Hiatt, John Fogerty, Lucinda Williams and Richard Thompson.

And then there was an announcement that some thought might never come: that Hunter, who had not performed in public in more than a decade, planned to return to the road as a solo acoustic artist for a handful of dates, with a possibility of more to come. Early reports from the tour, which began

just as we were going to press (or whatever you call it in this all-digital post-Gutenberg reality) have been ecstatic. Good to have you back, Robert, and congratulations on all the well-deserved accolades.



And finally...

Jerry Garcia continues to be remembered and honored, as well he should, in many ways:

The Garcia family has accelerated the pace of archival “Garcia Live” solo and collaborative releases, the latest being a gem from Legion of Mary, recorded on a Northwest tour in 1974;

The Capitol Theatre in Port Chester, NY, where Jerry performed so memorably (albeit for all too brief a time) with the Grateful Dead in 1970 and '71, opened a new bar and performance room off its main lobby, which was dubbed (with the blessing of the family) “Garcia’s.” Trixie Garcia, Jerry’s daughter was on hand for the launch of the new room, which features Jerry memorabilia and live music (often by Garcia and GD-inspired bands).

Our friend Warren Haynes toured the country with a very special event called the “Jerry Garcia Symphonic Celebration,” which found Warren collaborating with some of the nation’s top orchestras, playing beautifully and imaginatively orchestrated arrangements of some of Jerry’s most beloved

songs.



photo credit: Jay Blakesberg 2013

Bob and Warren Haynes perform in the Jerry Garcia Symphonic Celebration.

It took some good ol' Dead Head community action to protect and preserve one Garcia honor: the Jerry Garcia Amphitheatre, located in San Francisco's McLaren Park, not far from Jerry's childhood home, was in peril of having its name changed to the corporate moniker of a prospective new presenter/underwriter. The people of Garcia's hometown were not about to take this lying down, and a petition drive and letter-writing campaign resulted in the potential sponsor withdrawing, leaving the venue as the Jerry Garcia Amphitheatre for many years to come. Thank you, San Francisco!

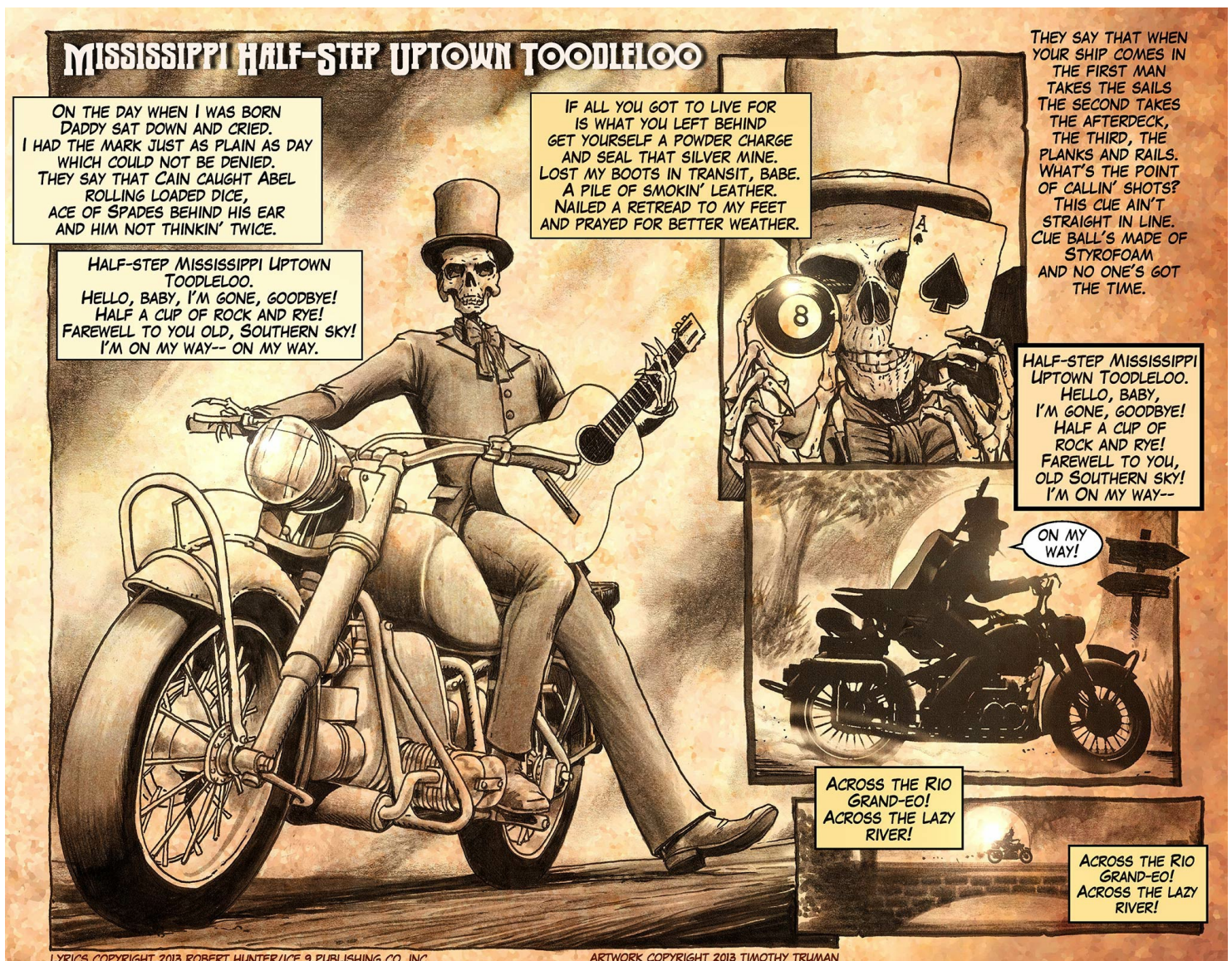
As we were just finishing up this *Almanac*, we learned of another tribute to Jerry: *Move Me Brightly*, a documentary / performance video from the beautiful webcast event held at TRI Studios to celebrate Jerry's 70th birthday in 2012. Directed by Justin Kreutzmann, *Move Me Brightly* features interviews and homages from many of Jerry's friends and colleagues, with performances from Bob Weir, Phil Lesh, Donna Jean Godchaux, and members of Furthur, Phish, Vampire Weekend and many more.

As ever: Thank you, and stay in touch!



COMIX

BY TIM TRUMAN



Listen to Mississippi Half-Step Uptown Todeloo from **May 1977** - 5-17-77 -
Memorial Coliseum, University Of Alabama, Tuscaloosa, AL.



ANNOUNCING DAVE'S PICKS 2014 SUBSCRIPTIONS



It's that time of year, when the **Dave's Picks subscriptions for 2014** go on sale. In 2012, the series was limited to 12,000 units of each release. Last year, we increased that to 13,000. And for 2014, you guessed it, each Dave's Pick will be limited to 14,000 units. And just as all releases in 2012 and 2013 sold out, quickly, we expect the same in 2014, particularly with the quality of music we have planned for release. The only way to ensure you'll receive all

four releases in 2014 is to subscribe.

As we go to press with the Almanac, news has come in about *Dave's Picks Vol. 9*, the first of our four releases for next year. We're very pleased to revisit the Wall Of Sound era, with a complete show that took place on May 14, 1974, at Adams Field House at the University of Montana in Missoula, the Grateful Dead's only appearance in the state of oro y plata. This monstrously hot show is the third official show of the Wall Of Sound, which had debuted in March 1974. Highlights run throughout the show, including the second performance of "Scarlet Begonias," a 22+ minute "Playing In The Band" that leans heavily on the band's jazz chops, and a second set jam of "Weather Report Suite>Dark Star" that contains some of the deepest jamming of 1974, and that's saying a heck of a lot! This is one of only a handful of versions of "Dark Star" in 1974, a song heading toward a long hiatus, and this one digs deep into some of the wildest spaces you'll ever hear. Rockers, ballads, and jams, this show features them all, and plenty of them. More details to come...

Although we haven't mapped things out too far beyond *Dave's Picks Vol. 9*, further digging through a batch of tapes returned to us in 2012 revealed more than we expected, so you in turn can plan on something excellent from the 1969-1971 era, likely something you've never heard. We spend months working on each and every release to make sure it'll be something that you'll happily hear again and again, and we've already got some great ideas in mind for the four releases in 2014.

DAVID LEMIEUX ON DAVE'S PICKS 2014 AND DAVE'S PICKS 9

Show specifics aside, no matter how you slice it, Dave's Picks subscribers get the very best deal – four spectacular limited-edition numbered releases, free domestic shipping, and a stellar bonus disc that will arrive with *Volume 10*, in May 2014. The last two bonus discs have proven immensely popular, so naturally we'll have another cool, interesting, exciting and rare treat for you in 2014.

Top that off by being an Early Bird subscriber and you'll also save a few bucks. After November 27th at 11:59pm, the price will go up to \$115.92. Here's the official breakdown for those of you who'd like to see it in layman's terms...



(Shown above: 2013 Dave's Picks)

DAVE'S PICKS 2014 SUBSCRIPTION BENEFITS:

- Four Limited Edition, Numbered Releases

- Delivered Quarterly
- Highly Collectible Bonus Disc
- Free Domestic Shipping
- Early Bird Pricing - \$99.98
- A savings of \$27.94 over purchasing a la carte.

Get one and gift one here!

FAMILY DOG 4/18/70



Is it the Grateful Dead? Well, in name, no, but in music and personnel, heck yes! We're very pleased to present a rare, unknown recording of the Grateful Dead from April 18, 1970, at the Family Dog in San Francisco, a show that was played entirely acoustically. This is available on vinyl as an exclusive Record Store Day Black Friday release, a 2-LP vinyl set limited to only 7,500 copies and available only at your hip, local independent record stores on November 29. Support them! For those of you without record-playing capabilities (what's wrong with you?!?), **this will be available as a CD exclusively on [dead.net](https://www.dead.net)**, but we encourage you to get the vinyl, which sounds and looks great.

So, what's the deal with this show, and this recording? In May, 2013, Mountain Girl called to say she had a few reels of Grateful Dead music and wanted to return them. They turned out to be from 1970 and 1971. Jeffrey Norman quickly backed them up, and we were able to check them out. Sure enough, this was music we'd never heard before, nor knew it even existed. One of the coolest things in this small stash was the 4/18/70 tape. We knew the Grateful Dead shared the bill this night with Charlie Musselwhite, and the NRPS, but they billed themselves as Mickey Hart and His Heartbeats, and Bobby Ace and His Cards From the Bottom Of The Deck. What the tape reveals is that they played just one set, an 80 minute acoustic opus featuring some expected stuff from the era, plus some shockers.



Amongst the 17 tracks on this album, there are the expected tunes like "Friend Of The Devil," "Candyman," "New Speedway Boogie," "Cumberland Blues," and the like. Then there are the covers such as "Me and

My Uncle," "Mama Tried," "Wake Up Little Suzie," and "Silver Threads" and "Golden Needles." But the real fireworks appear at the end of the show, when Pigpen plays an entire six song mini-set, featuring just Pigpen, a guitar and microphone. Songs include "Katie Mae," "The Rub (Ain't It Crazy)," "Roberta," "Black Snack" and "Bring Me My Shotgun." Pig could play the guitar pretty well! In the countless Grateful Dead live releases we've seen over the decades, this Pigpen mini-set is one of the coolest, most interesting things that's ever been committed to album. A one-of-a-kind release.

Check it at your local record store on Black Friday, or **on CD here at [dead.net](https://www.dead.net)**. Either way you hear it, you're in for a listening treat. A wonderful batch of music, coming to you, as it did to us, as a complete surprise.



RARE CUTS AND ODDITIES

1966



Unless you happened to get a copy of this when it was released in 2005 in a very limited pressing, you've likely been without this gem of a release. **Recently re-issued on CD**, you can now complete your CD collection with this ultra cool disc of some of the most unique, most exciting and oldest Grateful Dead music you've ever heard. Recorded in the first half of 1966, this packed CD features half live material, and half studio / rehearsal / demo material. Highlights are too numerous to list, but a few that'll blow your mind are: "Hey Little One," Jerry singing lead on "Promised Land," a "Cream Puff War" with a completely different chorus than you've ever heard, very early versions of "Not Fade Away," "Good Lovin'," and "Big Railroad

Blues,” and a cover of the Rolling Stones' “Empty Heart.” This is primo early Dead, and is a bit of a missing link in terms of the pre-Warner Bros. version of the band, before they were recording superstars. **We’ve got less than 1,000 left so get it while you can!**



SUNSHINE DAYDREAM



Not since 1987, more than 26 years ago, have the Grateful Dead had a Top 20 album, until now. And if ever there was a Grateful Dead concert whose success wouldn't surprise us, it's this one. Without a doubt, it's the most-requested Grateful Dead concert in the vault, and it's finally seen the

light of day, to perfection in regards to sound quality, filmed picture quality, and overall presentation. This is one live Grateful Dead album you don't want to be without (aw, heck, you shouldn't be without any of them!).

You've likely had this show as a pillar of your live tape collection for decades, and know its nuanced perfection well. But we absolutely, positively guarantee that you've never heard it sound like this, and nor have you ever seen the film look as it does here on Blu-ray or DVD. When Jeffrey Norman emerged from months spent in the state-of-the-art confines of Bob Weir's TRI Studios after mixing the master 16-track tapes, we all knew this was one of the biggest, best and most exciting live Dead albums in a while. This is *important* Grateful Dead music, a true Top 5 show amongst the 2,300+ concerts the Dead played. We've said it before, and will say it again and forever, this is a concert you really should have on your shelf. If you're reading this, you likely already know the power of the Grateful Dead's music; if you're interested in turning someone on to this magic, this is a show to start them off with. A show with something for everyone. A show unlike any other.



In the hot sun, near Eugene, Oregon, the Dead played a three set show to 20,000 people gathered to hear some music and help out the local Kesey family creamery. Forty-one years later, we're still eating Nancy's Organic yogurt from the Springfield Creamery, and now hearing the soundtrack to that day. Both, it should be noted, are exceptional experiences. From the opening notes of *Promised Land* through to the end of the first set's *Bertha*, the Dead were setting the vibe for sets two and three, which go down as some of the most satisfying music the band ever played. Definitive versions of plenty of songs were played on this day: "China>Rider," "Bertha," "Playing In The Band," "Bird Song," "He's Gone," "Greatest Story," "Dark Star," "Sing Me Back Home," and most of the other tunes were played way above and beyond. And this isn't mere hyperbole; when someone's looking to hear a

version of any of these songs, these versions are worthy to blow their minds. It really is that good.

Sunshine Daydream is available in several configurations: the 3-CD and Blu-ray special edition at dead.net, with spectacular packaging; the 3-CD and DVD special edition at dead.net, just as cool as the Blu-Ray packaging; the vinyl edition on 4 LPs; and the 3-CD and DVD retail edition, available at stores everywhere. The dead.net special editions include a marvelous documentary film on the making of the movie and the production of the concert, featuring interviews with many of the prime movers of the day, including Rock Scully, Ken Babbs, Sam Cutler, plenty of Springfield Creamery folks, Mountain Girl, and loads of concert attendees.



Although we have no plans to take the retail 3-CD and DVD version out of print, the **dead.net exclusives are limited to 12,500 of each the DVD and the Blu-ray configurations**, and they're selling extremely quickly. Believe it or not, this is a very cool package, worthy of the mythic status of this concert, and is

something you'll proudly own.



mAY 1977



In the “don’t say we didn’t warn you” category, the *May 1977 box set* is very close to being sold out. This box received universal and unanimous critical praise, and is something we don’t want you going without, so if you’re interested, or want to get one as gift for someone, do it sooner than later. There. You’ve been warned.

When we were putting thought into what to release in 2013, this project was brought to the table and was instantly embraced by all involved: great music, terrific recordings, sought-after era of Grateful Dead, and some very unique moments. As the production developed through later 2012 into the first few months of 2013, we all came to the realization that something very special was brewing. There have been plenty of shows released from this tour, but hearing five consecutive nights gave us (and you!) the vibe of being on tour with the band, and getting a full sense of the ebbs and flows of a band that followed no script. This box does exactly that. Musically, there was plenty going on with the Grateful Dead: new album (*Terrapin Station*, just

completed), new music (“Terrapin Station,” “Estimated Prophet,” “Fire on The Mountain,” “Passenger”), inspired new cover tunes (“Jack-A-Roe,” “Iko Iko”) and plenty of old classics (“St. Stephen,” “Uncle John’s Band,” “The Other One,” “Bertha,” etc). The band melded all of these elements into, well, a Grateful Dead tour that to this day, 36 years later, is still considered one of the best tours of their career.



Thinking outside of the box (no pun intended), we worked with Masaki Koike on the design, and what’s resulted is one of the most unique Grateful Dead packages ever assembled. Heck, it’s one of the coolest boxes *any band* has ever produced! With the inspiration of Jim Anderson’s magnificent photos, Masaki has created a visually stunning, dynamic box set that is really

unlike anything we've ever seen. We're of the mind that *all* Grateful Dead music makes great gifts, but this one goes far beyond that. **Musically, it's some of the best music your gift recipients will ever hear, but physically, it's a box that will blow them away. No matter what they give you, your gift to them will be cooler!**



IN THE COMMUNITY

DEAD COVERS PROJECT

The second annual DEAD COVERS PROJECT came to a close with submissions flooding in from as far as Japan and as near as The City by the Bay. What a mighty fine job everyone did carrying on the spirit of the Grateful Dead this year! The DEAD COVERS PROJECT tradition will continue this February, so while you've got your kinfolk huddled 'round for the holidays, we'd encourage you to commit your favorite Dead song videotape. We'll open the gates for submissions in January. Stay tuned for more details on that, but in the meantime get to know the handful of players who warmed our hearts in 2013.

RICH MAHAN & THE COCKTAIL HEROES



Just a few years back, Rich Mahan packed up the wife (Laura, who ironically happens to have the very same birthday as him) and kids (budding rock-stars Liam and Micky) and headed on down yonder to Nashville like the numerous Golden State Refugees before him. In Music City, he honed his classic country style, delivering up 101-proof wisdom through ditties like "Rehab's For Quitters" and "Overserved In Alabam." Along the way, he lasso'd a few of his favorite "cocktail" heroes to join the band and rest, as they say, is what dreams are made of. **Learn more about RICH MAHAN & THE COCKTAIL HEROES [here](#).**

I SEE HAWKS IN LA



Get to know I See Hawks In LA who lit out on three very different (and very Dead) paths before meeting up in Los Angeles over a decade ago. **Learn more about them in this exclusive interview with singer and guitarist Rob Waller** and catch their original tune "I Fell In Love With The Grateful Dead," it's sure to make you smile, smile, smile...

LAUREN BARTH



photo credit: Caity Watson

moonbeam mama Lauren Barth's acoustic version of "New Minglewood Blues" really plucked at our heart strings. **Check out what the psychedelic California folk singer-songwriter has been up to lately** and find out why the Grateful Dead community means so much to young upstarts like herself.

THE RECORD COMPANY



Los Angeles-based trio The Record Company may all hail from different places, but as the story goes it was the Grateful Dead (specifically Pigpen and Jerry's *Old and In The Way*) that brought them together. **We snagged 5 minutes with these blues brothers here.**

THE LUNDHOLM BROTHERS



Two-time Dead Covers Project artist Packy Lundholm enlisted brothers Pete and Chris to join him this year for a spectacular rendition of "The Other One." Their connection to the Grateful Dead runs deep from the music that made up the soundtrack of their young lives to their matching "Wheel" tattoos which they've likened to the Lundholm family crest. **Find out how the Dead's music inspires them each and every day.**

30 DAYS OF DEAD

Yes, indeed! We're back on our mission to make a miracle every day in the month of November.

Because you, the fans, made 2013 one of our very best years yet, we're giving away a high-quality 320Kbps MP3 download every day in November. That's 30 days of unreleased Grateful Dead tracks from the vault, selected by Dead archivist and producer David Lemieux! Intrigued? We're also going to put your knowledge to the test and give you the chance to win some sweet swag from the Dead.

Here's the deal...

You know your Ables from your Bakers from your C's, but can your finely tuned ears differentiate the cosmic "comeback" tour from a spacey 70's show? Each day we'll post a free download from one of the Dead's coveted shows. Will it be from that magical night at Madison Square Garden in '93 or from way back when they were just starting to warm it up at Winterland? Is that Pigpen's harmonica we hear? Brent on keys? **Step right up and try your hand all November long.**

Guess the venue and date correctly and you'll be automatically entered to win our Grand Prize - a prize pack featuring our 2013 releases, merch, and more.

ALL IN THE FAMILY

There comes a time in every Dead Head's life when they realize it's not just about the music, it's about the experience. We feel the same way too, that's why we carefully consider the folks selected to help bring you the very best experiences, release-wise. Check out the profiles on some of the artists, writers, and producers who made this year's offerings mighty fine.

TIM TRUMAN



Chances are, if you've been a Dead Head since the 1990s, you likely encountered artist Timothy Truman's work at some point. He is probably best-known in our insular little universe for his many bold, colorful and creative comic book-style interpretations of Grateful Dead songs that were printed in Kitchen Sink Press' Grateful Dead Comix in the early '90s, and thereafter in the beloved Grateful Dead Almanac. (Check out his latest Comix in this here version of the Almanac.) **Learn more about artist TIM TRUMAN.**

MASAKI KOIKE



Graphic designer Masaki Koike pulls out all the stops to make beautiful boxed sets. He's even got a Grammy to prove it! **Get to know the award-winning artist who seamlessly blended the Grateful Dead's classic iconography with contemporary finishings on *May 1977* to bring you what is truly a work of, well, art.**

STEVE SILBERMAN



You are probably already familiar with Grateful Dead scribe Steve Silberman. He's written countless essays and liner notes and even co-authored a book on the Dead, not to mention his co-producer credit on the must-have boxed set *So Many Roads (1965-1995)*. But what do you really know about the man who so eloquently delivers the spirit of Spring '77 to this release? **We're shedding a little light on Steve and his long-running connection with the Dead right here.**

SAM FIELD



To call it a labor of love would be an understatement. *Sunshine Daydream* producer Sam Field, constricted by budget limitations and a skeleton crew (not to mention that sweltering heat), managed to not only capture what might be the Grateful Dead's opus but also the essence of their whole scene. And then he had to wait patiently (as did you) for 40 years until the elements aligned to bring you this very special release. **Go behind the scenes with Sam in our exclusive interview.**

STEVE VANCE



Grammy Award-winning artist Steve Vance is a veteran when it comes to designing memorable packages. He's also been on Team Dead for quite some time, lending visual direction to classic collections like *Winterland 1973: The Complete Recordings* and *Spring 1990: So Glad You Made It*. **[Learn more about some of his favorite projects and sources of inspiration here.](#)**

COURTENAY POLLOCK



From one-of-a-kind t-shirts to custom-ordered backdrops for the Grateful Dead at the Greek, Courtenay Pollock's unique tie-dyes literally and figuratively made the scene in the 70s and 80s. So entranced were we by his "origami on cloth," we enlisted him to bring symmetry to our *Sunshine Daydream* box. **Get to know the extraordinary artist in this exclusive video and view some of his greatest and latest creations in the gallery below.**



WHAT'S IN
STORE FOR YOU

LIMITED EDITION



1. Top Hat Skeleton Grateful Dead Tiki Mug **2. SYF Sun and Surf Hawaiian Shirt** **3. Sunshine Daydream Buckle (Numbered)** **4. Indian Skull Lapel Pin** **5. SYF Metal Bottle Opener**

HAND-CRAFTED



6. SYF Pottery Mug **7.** May 1977 Emblem Pottery Mug **8.** SYF Leather Belt Basic Strap **9.** SYF Grateful Dead Leather Wallet **10.** GD Skeleton & Roses Stone Coasters **11.** SYF Silver Drop Earrings **12.** Grateful Dead

Coffee Roasts

VINTAGE REVIVAL



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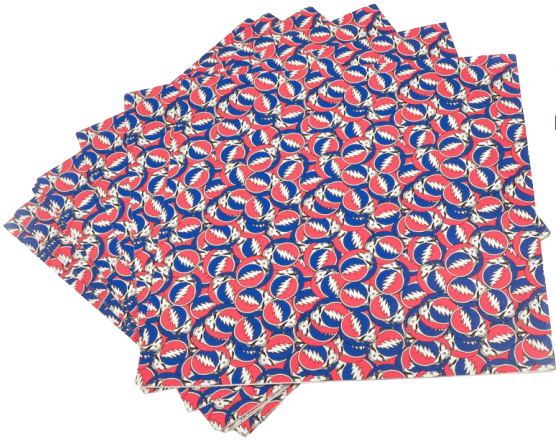
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13. SYF Dot Silk Tie (Grey) **14.** SYF Dot Silk Tie (Navy) **15.** Stealie Embroidered Thermal **16.** SYF Baby Onesie **17.** New Year's Eve 12/31/84 San Francisco T-Shirt **18.** Halloween 10/31/80 New York City T-Shirt **19.**

SYF Backpack **20.** Grateful Dead SYF Roses T-Shirt **21.** Classic SYF Embroidered Hat

SOCKS-PAPER-SCISSORS



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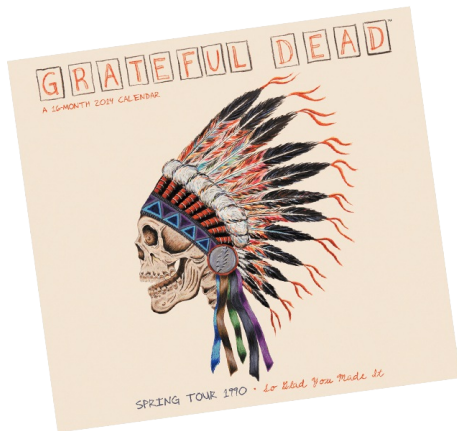
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22. SYF Gift Wrap 23. Dancing Bears Gift Wrap 24. SYF Grateful Dead Socks 25. Dancing Bears Socks 26. Dancing Skeletons Socks 27. 2014 Spring 1990 Wall Calendar 28. 2014 Grateful Dead Wall Calendar

WEBSITE/THANK YOU/LEGALESE

Special thanks to editorial contributors Gary Lambert and David Lemieux.

To keep up with the latest tour dates, news, etc., visit the websites below.

DEAD.NET, THE OFFICIAL WEBSITE OF GRATEFUL DEAD

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GRATEFUL DEAD HOUR

For more "Grate" photos, visit **Jay Blakesberg Photography**, **Bob Minkin Photography** and **Tamarind Jones Photography**.

HOW TO CONTACT US

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We are open 24 hours a day, 7 days a week and closed on Christmas day.

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